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Three *Saddharmapuṇḍarīkasūtra* Manuscripts from Khotan and Their Donors

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The manuscript donated by Jalapuṇya, Suviprabhā and their family.

In 2013 the Institute of Oriental Manuscripts of the Russian Academy of Sciences, the Soka Gakkai, and the Institute of Oriental Philosophy at Hachioji/Tokyo jointly published a facsimile edition of various *Saddharmapuṇḍarīkasūtra* manuscripts preserved in St. Petersburg today, among them the voluminous “Khotan Manuscript” (ex “Kashgar Manuscript”)¹ donated by Jalapuṇya, Suviprabhā and their family. The colophons attached to the individual chapters of the text were discussed in the introduction to this facsimile edition and in a revised form again in an article contributed to the *Journal of Oriental Studies* published by the Institute of Oriental Philosophy of Soka Gakkai (Hachioji/Tokyo).² Only after the introduction to the facsimile edition was printed and the revised version was in print, a fragment from the British Library collection published by P. O. Skjærvø could be identified in Hachioji on 23rd July 2013 as part of the missing left half of the last folio of the manuscript containing a long colophon in Khotanese Saka³ (figure 1a,b). By combining the text of the facsimile edition of 2013 with the newly identified fragment it is now possible to estimate the length of the missing part of the folio preserving the colophon, to reconstruct the text to a certain extent and to reach at a better understanding of the overall structure of this important

¹ A survey of the content of this facsimile edition, which contains only those folios preserved in St. Petersburg today, is given in Appendix II. A complete facsimile of the Jalapuṇya/Suviprabhā manuscript can be found in Lokesh Chandra: *Saddharma-Puṇḍarīka-Sūtra. Kashgar Manuscript* (foreword by Heinz Bechert). Tokyo 1977.

² For details, provenance of and research on this and other fragmentary manuscripts from the Khotan area see O. v. Hinüber, “A *Saddharmapuṇḍarīkasūtra* Manuscript from Khotan. The gift of a pious family,” in: *Saddharmapuṇḍarīkasūtram. Sanskrit Lotus Sutra Manuscripts from the Institute of Oriental Manuscripts of the Russian Academy of Sciences (SI P/5, etc.)*. Facsimile Edition [Lotus Sutra Manuscript Series 13]. Soka Gakkai, Institute of Oriental Philosophy. Hachioji 2013, pp. CXXIII–CXL, and the revised version under the same title in *The Journal of Oriental Studies* (JOrSt) 24. 2014, pp. 134–156 = “Hōtan shutsudo bonbun Hokekyō shahon – Hōtan no tokushin ikka karano okurimono” (in Japanese). *Tōyō Gakujutsu Kenkyū* [*The Journal of Oriental Studies*]. 52, no. 2, 2013, pp. 223 (30)–198 (55).

³ Prods Oktor Skjærvø: *Khotanese Manuscripts from Chinese Turkestan in the British Library*. London 2002 [rev.: V. Hansen, *JAOS* 124. 2004/2005, pp. 380–382; L. Sander, *OLZ* 100. 2005, col. 557–561; O. v. Hinüber, “Ein Meilenstein in der Erforschung des zentralasiatischen Buddhismus. Zu einem neuen Katalog khotan-sakischer Handschriften,” *ZDMG* 157. 2007, pp. 385–394; cf. also Huaiyu Chen, “Newly identified Khotanese Fragments in the British Library and their Chinese Parallels,” *JRAS* 22. 2012, pp. 265–279], p. 354 foll., no. IOL Khot 158/3. See also notes 27 and 54 in the revised version of the introduction to the facsimile edition as mentioned in the previous note.

colophon,⁴ although a considerable gap still yawns in the middle.

The key to determine the length of the gap between the London and the St. Petersburg fragments is the end of the Sanskrit text of the *Saddharmapuṇḍarīkasūtra* on the recto of folio 459, where the following text is preserved:

Folio 459a

[illegible]

The missing *akṣaras* between the far left (London fragment) and the far right part (St. Petersburg fragment) of folio 459a can be filled in after determining two parameters: The number of *akṣaras* and the length of the line in cm. The latter is fixed by the scribe by the help of a grit of red lines still visible on many folios, as, e.g., on folio 189 (p. 376 of the facsimile edition [FE]). The average length of the grit is 54cm according to the scale shown on all folios in the facsimile edition.⁶ The rather regular formal script used by the scribe for the main body of the texts fills the space of 54cm with about 35 *akṣaras*.⁷

Luckily the very first and the very last *akṣaras* of the individual lines are preserved, which is clear immediately, because the text of the *Saddharmapuṇḍarīkasūtra* continues from one line to the next without any interruption. It is, however, bad luck that the partly destroyed text of the Khotan version, which is known only from this one manuscript, differs from the wording found in the Gilgit/Nepalese tradition.

For, in the first line of the Gilgit/Nepalese version before *idam avocad* there is no correspondence to neither *utpāda* (or *utpādām*) nor *sarvabuddha*ṣ. In line 2 the wording of

4. For sake of convenience, the complete colophon is discussed here again and some relevant parts from the article mentioned in note 2 above are repeated in slightly abbreviated form and occasionally corrected in the light of additional material. — Some colophons from manuscripts found in the Khotan area are discussed by L. Sander, “Auftraggeber, Schreiber und Schreibeigenheiten im Spiegel khotansakischer Handschriften in formaler Brāhmī,” in: *Studia Indogermanica et Slavica. Festgabe für Werner Thomas*. München 1988, pp. 533–549, cf. also R. E. Emmerick, *IJ* 20. 1978, p. 254. Four colophons are preserved at the end of chapters of the *Survaṇṇaprabhāsottamasūtra*: Prods Oktor Skjærvø: *The Most Excellent Shine of Gold, King of Kings of Sūtras. The Khotanese Survaṇṇabhāsottamasūtra*. Sources of Oriental Languages and Literatures 60. Central Asian Sources V. Vol. I. Cambridge/Mass. 2004, pp. 82, 180, 198, 254. It is my pleasure to thank S. Karashima for drawing my attention to Shigeo Mori “Kōtan go butten no okugaki no bunkashiteki igi,” in: *Chūtō Isuramubunka no Shosō to Genkokenkyū* [Studies in Languages and Cultural Aspects of Islam and the Middle East: In Honor of Professor Osamu Ikeda]. Osaka 1998, pp. 23–46, where some additional Khotanese colophons are discussed.

5. Very faint traces of the top of some very few *akṣaras* of this line are still visible. The *akṣara* {*da*} is omitted by the scribe.

6. On some folios the lines seem to be considerably shorter, possibly because the photos are not always true to the scale.

7. It should be kept in mind, however, that the number of *akṣaras* in a line may vary between 28 and 35 throughout the manuscript, cf. the pertinent remarks at the end of Appendix I with note 44.

the Khotan version is obviously shorter and again the text continues differently after *āttamanasas* with *tena* against *te ca*.

If the gaps lines 3–6 are filled with text borrowed from the Gilgit/Nepalese version this results in about 26 *akṣaras* in line 3, 33 *akṣaras* in line 4, and 30 *akṣaras* in line 5. Line 6 is definitely too short with only 24 *akṣaras*. Consequently the wording in the Khotan version was longer and again different. Therefore, using the text of the Gilgit/Nepalese version can result only in a rough approximation. However, in line 4 the number of *akṣaras* necessary to fill the gap is reached when the Gilgit/Nepalese text is used, which seems to indicate that only here both versions were identical.

This evidence can be checked against the measurement of the fragments. The length of the left (London) fragment is 6cm and that of the right (St. Petersburg) fragment is 18cm resulting in a gap of 30cm in the middle in line 4. Of the 35 *akṣaras* needed to fill an average line, 4 *akṣaras* are preserved on the left fragment and 12 *akṣaras* on the right fragment. Consequently, 19 *akṣaras* seem to be lost and should be supplemented to fill the gap of 30cm by the help of the Gilgit/Nepalese version, where, however, only 17 *akṣaras* are available here. This seems to be 2 *akṣaras* short of the 35 *akṣaras* needed. However, line 4 is everywhere about 2 *akṣaras* shorter because of the space used in this line around the hole for the string that holds the book together. Therefore, only about 17 *akṣaras* are lost in line 4 and 19 *akṣaras* in all other lines. In spite of many uncertainties the measurements in *akṣaras* and in centimetres usually concur with an average width of one *akṣara* of about 1,5cm. Therefore, about half of the Sanskrit text on folio 459a is lost.

From this estimate the length of the gap in the Khotanese colophon on folio 459b can now be inferred to be also 30cm wide, while the number of lost *akṣaras* of folio 459b is quite different from folio 459a and still more difficult to estimate because of the irregularity of the cursive Khotanese script used in the colophon.

On folio 459a lines 1–6 are preserved and only very few traces of line 7. Consequently, line 1 on folio 459b is entirely lost together with the better part of line 2. The end of line 2 and the end of the formal script are extant on the right side (St. Petersburg) fragment, while there are traces of the bottom of the first three *akṣaras* visible on the left side (London) fragment. This results in a total loss of altogether up to 80 *akṣaras* in formal script in lines 459a7–459b2.⁸ The text lost may have been similar to one of the usual explicits found in *Saddharmapuṇḍarīkasūtra* manuscripts from Gilgit or Nepal.⁹

The Khotanese colophon runs from folio 459b2 to 459b11. It ends somewhere in the middle of line 11, because there is an empty space at the end of this line on the right side fragment, which is expected following the fairly safe reconstruction of the last sentence of the colophon.

⁸. In 459a7 approximately 35 *akṣaras* are lost, of which 14 can be reconstructed. In 459b1 about 33–35 *akṣaras* are irretrievably lost and about 23 *akṣaras* in 459b2. Because of the rosette about 14 *akṣaras* must be subtracted (indicated by { }) from the average figure leaving only about 42–44 lost *akṣaras* in 459b1 and b2 resulting in a total of up to 80 *akṣaras* missing in the last three lines of the text.

⁹. The relevant material is collected in an unpublished contribution to the “Interdisciplinary Conference on Colophons.” Hamburg 3rd to 5th December 2009: “Aus der Welt der buddhistischen Kolophone von Gilgit bis Lān² Nā” (in press).

[illegible]

Translation of the colophon:

[illegible]

Commentary:

The colophon in formal script is almost completely lost. The brief extant part begins with a figure, which is certainly to be read as 800, and not as 8000 as erroneously assumed previously,¹⁵ when also various rather unlikely interpretations were discussed (date, length of

14. So read instead of *x*. Only the subscript -y- of *hambr̥thyä*, which is expected here, is clearly visible. The first two *akṣaras* might have been written at the end of the preceding or at the beginning of this line on either margin, because there is no space within the lines. Therefore, it is not impossible that *hambr̥* was left out.

15. A table with numerals from 1 to 100,000 is found on plate 129 in R. E. Emmerick & M. I. Vorob'eva-Desjatovskaja: *Saka Documents VII: the St. Petersburg Collections*. Corpus Inscriptionum Iranicarum Part II Inscriptions of the Seleucid and Parthian Periods and of Eastern Iran and Central Asia. Vol. V. Saka. London 1993 [rev.: A. Degener, *JRAS* 3rd Series 5. 1995, p. 119 foll.; H. Kumamoto, *IJJ* 38. 1995, pp. 371–376 (also on the text volume); G. Canevascini, *BSOAS* 59. 1996, p. 163 foll.; M. Maggi, *OLZ* 92. 1997, col. 589 foll.; R. Schmitt, *Kratylos* 42. 1997, pp. 175–177]. The transcription is given by R. E. Emmerick & M. I. Vorob'eva-Desjatovskaja: *Saka Documents Text Volume III: the St. Petersburg Collections*. Corpus Inscriptionum Iranicarum Part II Inscriptions of the Seleucid and Parthian Periods and of Eastern Iran and Central Asia. Vol. V. Saka. London 1995 [rev.: A. Degener, *JRAS* 3rd Series 6. 1996, p. 439 foll.; M. Maggi, *IJJ* 41. 1998, pp. 282–288; Y. Yoshida, *BSOAS* 60. 1997, pp. 567–569; H. Kumamoto, *OLZ* 92. 1997, col. 239–245], p. 165 with a commentary p. 169, cf. the syllabary IOL Khot S. 16 in Skjærvø, *Khotanese Manuscripts*, as note 3 above, p. 516 (without plate). The shape of various high numerals in formal Khotanese Brāhmī can be seen in document no. 322 (p. 165), which is a writing exercise including numerals up to 100,000; moreover, various thousands are found in the documents such as no. 146 (p. 105), no. 287 (p. 142) or no. 288 (p. 143) etc. The numerals that occur in the documents clearly show that 8000 would look quite differently from the figure in the colophon, which is a combination of the numeral 100 with a subscript 8.

the text, price of copying).¹⁶ A way to a possible solution of this problem is perhaps indicated by the text written on the wooden covers of the manuscript of the Book of Zambasta discussed by Ernst Leumann (1859–1931) long ago and again by R. E. Emmerick (1937–2001) in volume III of “Saka Documents.”¹⁷ Here a number of Elders are enumerated, who are venerated. All formulas end in a high figure such as 200, 300 ... 1500. At the very end it is said: “Beginning with Buddha Śākyamuni I worship (and) revere all of them. 1600.” These figures are interpreted by R. E. Emmerick as “1600 (times).” Similarly, the colophon in formal script might have ended in a wording like [... *aysä namasūṃ vanūṃ*] 800 “... I worship and revere 800 (times).” This, however, remains speculation.¹⁸

The structure of the colophon, which begins with a very brief section in formal script ending with *saddharmapu[ṇḍarī]* at the end of line 2, now becomes much clearer by the help of the London fragment. The beginning of line 3 points to an abrupt transition from formal to cursive script almost in the middle of a word, which, at the same time, indicates that the same scribe continued to write, but in a different script.¹⁹

For, the first word in cursive script *dā* (Old Khotanese *dāta*-) “*dharma*” at the beginning of line 2 most likely translates here *dharmaparyāya* in *saddharmapuṇḍarīkadharmaparyāya*, which is regularly used at the end of individual chapters in the Gilgit/Nepalese version, while the Khotan manuscript has *saddharmapuṇḍarīke mahāvaitulyasūtraratne* instead. Although, *dāta*- / *dā*- usually translates *dharmaparyāya* in the *Samghāṣasūtra*, e.g. *ne hautāre ttū ttū dātu pyūṣṭe : na śakyam tair ayan dharmaparyāyah śrotum*, Sgh § 92.3 or *ttū samghāṣu dātu vātā rraṣṭo pīrātetu yande : samghāṣam dharmaparyāyam yathābhūtam śraddadhanti*, Sgh § 93.3, it stands occasionally also for *sūtra*: *ttu samghāṣu dātu pyāvā’na : idam sūtram ... śrotum*, Sgh § 91.1.²⁰

The beginning of the fragmentary first sentence *ttū namau saddharmapuṇḍarī dā mijṣei’ s[]* corresponds closely to colophon of Parivarta V, which begins with *ttū namau saddharma-*

¹⁶ In O. v. Hinüber, “Pious family” (*JOrSt* 24), as note 2 above, pp. 137 foll.

¹⁷ Emmerick & Vorob’eva-Desjatovskaja: *Saka Documents Text*. Volume III, as note 15 above, no. 4, pp. 34 foll.

¹⁸ It is a strange coincidence that 800 Buddhas called Suprabhāsa (*suprribhāsa*) are worshiped in the “*namo* text” IOL Khot S. 12, line 16, cf. Skjærvø, *Khotanese Manuscripts*, as note 3 above, p. 502, if the name of the principal donor of the *Saddharmapuṇḍarīkasūtra*, Suviprabhā, is recalled. The figure 800 is attached only to this Buddha among the many others mentioned in that text.

¹⁹ Cursive script is also used for the colophon to the Jātakastava, which is written in formal script. Here, however, the transition from one script to the other coincides with the end of the text. For a facsimile of this colophon see H. W. Bailey: *Codices Khotanenses. Monumenta Linguarum Asiae Maioris*. Vol. II. Copenhagen 1938, p. 183, folio 39. The colophon is edited and translated by Mark J. Dresden: “The Jātakastava or ‘Praise of the Buddha’s Former Births.’” *Transactions of the American Philosophical Society* NS 45.5. Philadelphia 1955 [rev.: H. W. Bailey, *JRAS* 1958, pp. 104 foll.], p. 445 foll. – A comparable change of script can be observed in a colophon of a *Samghāṣasūtra* manuscript from Gilgit (no. 10 in O. v. Hinüber: *Die Palola Śāhis. Ihre Steininschriften, Inschriften auf Bronzen, Handschriftenkolophone und Schutzzauber*. Antiquities of Northern Pakistan 5. Mainz 2004 [rev.: R. Salomon, *Bulletin of the Asia Institute* NS 17. 2003, pp. 185–188; H. Falk, *OLZ* 100. 2005, col. 696–698; G. Fussman, *JAs* 293. 2005, pp. 734–742; A. Nayyar, *J. of Asian Studies* 65. 2006, pp. 453 foll.; R. Schmitt, *ZDMG* 157. 2007, pp. 500–502; A. M. Cacopardo, *EW* 58. 2008, pp. 474–477]), where the names of a group of donors is added in cursive script after the date.

²⁰ G. Canevascini: *The Khotanese Samghāṣasūtra*. Beiträge zur Iranistik Band 14. Wiesbaden 1993 [rev.: C. Scherrer-Schaub *Asi/EAs* 50. 1996, pp. 217–225; M. Maggi, *EW* 45. 1995, pp. 432 foll., cf. also M. Maggi, *BSOAS* 59. 1996, pp. 116–119]. Strangely, in the index of Sanskrit-Khotanese Correspondences the important word *dharmaparyāya* occurring frequently in Sgh is missing.

puṇḍarī mijṣei' jalapuñāna parstā pīḍi. Therefore, the first part of the gap in line 3 can be closed.²¹ The remaining space can be filled tentatively by text borrowed from the colophon of Partivarta XV (*mijṣei' jalapuñāna parstā pīḍi*) *uysānye jsīñi paderāṣci kiḍina*. The formula *u tti ru puña haṃtsa* can be neatly inserted to complete the line. This conjectural restoration of the text is moreover likely, because no personal name could have been mentioned before the reference to the deceased parents. The total number of reconstructed *akṣaras* in line 3 now amounts to 51, which corresponds perfectly to the space available.

The following groups of persons included in the merit made and shared are introduced by the formula *u tti ru puña* which corresponds to *yad atra puṇyam*.

Here, the principal donor is lady (*mijṣei'*) Suviprabhā,²² who is also called Jalapuṇyānā “the wife of Jalapuṇya”²³ in the same way as later in this colophon Jalārjunānā is “the wife of Jalārjuna” or, similarly, in a Khotanese document Budarśa'nāmñā is “Budarśa's wife.”²⁴ The Khotanese suffix *-āna-* (*-āñā-*) used here marks an affiliation as the suffix *-ānī* does, e.g., in Sanskrit Indrāṇī “Indra's wife.”²⁵

²¹ The wording *ttū namau saddharmapuṇḍarī dā* occurs also in the Khotanese introduction to the manuscript: on *ttū namo saddharmapuṇḍarī parstā pīḍi* cf. R. E. Emmerick, “Some Khotanese Donors,” in: *Mémorial Jean de Menasce*. Leuven 1974, pp. 388; cf. also the colophon to one of the Khotanese *Samghāṭasūtra* manuscripts: ...] + yā nāma || 0 || *ttū namau samghāṭu dā dāṃna[va ...*, Canevascini, Sgh (as preceding note), p. 254 (MS 27), p. 160 (§ 261). The peculiar use of the Sanskrit loan *namo* in Khotanese is discussed by Mauro Maggi: *Pelliot Chinois 2928. A Khotanese Love Story*. Istituto Italiano per l'Africa e l'Oriente LXXX. Rome 1997 [rev.: O. v. Hinüber, *OLZ* 95. 2000, col. 207 foll.], p. 38 foll. without reference to the colophons; cf. also *ttā pyamtsāṣṭā tte namau pārṣā ūvārā bhadrai kalpā panamāre*, Bhadrakalpikasūtra, P 2949,7 = Ch.c.001, 205 (H. W. Bailey: *Khotanese Buddhist Texts*. Revised Edition. Cambridge 1981 [rev.: R. E. Emmerick, *Bibliotheca Orientalis* 39. 1982, col. 478–481; N. Sims-Williams, *BSOAS* 46. 1983, pp. 359 foll.; P. O. Skjærvø, *JRAS* 1983, pp. 120 foll.; O. v. Hinüber, *OLZ* 80. 1985, col. 467 foll.], pp. 75, 76) “in front of this venerable (*namau*, Sanskrit) venerable (*pārṣā*) exalted Bhadrakalpa they rise,” and *namau āryāmātrai gyastā balyāṣā panamāte* “the venerable Buddha Maitreya will arise” in the Khotanese introduction, see Appendix I.

²² When carefully discussing the very few colophons accessible at the time, R. E. Emmerick erroneously took Jalapuṇya and Suviprabhā as two names of the husband. This error is now easily mended, cf. Emmerick, “Donors,” as note 21, pp. 383–388 and for details of the correction O. v. Hinüber, “Pious Family” (*JOrSt* 24. 2104), as note 2, pp. 144 foll. The error was already tacitly corrected in L. Sander: *Auftraggeber*, as note 4 above, p. 545, note 58.

²³ Similar names are *puñārjām* and *puñargam*, in *Saka Documents*. Text Volume III, as note 15 above, no. 305,3.5 (p. 150)

²⁴ So read in *Saka Documents*, Text Volume III, as note 15 above, p. 115, no. 181 line 4 for *budarśa' nām ñā* following a correction of text and translation by R. E. Emmerick himself in his own copy presently preserved in the library of the International Research Institute for Advanced Buddhism at Soka University in Hachioji / Tokyo. The husband Budarśam' is mentioned in no. 274,7 (p. 136), no. 302,2 (p. 149), no. 321,1 (p. 159), no. 404 (p. 236). Most likely *khattīnām(ñā)* “wife of Khattīnaa” should be read in no. 291,5 (p. 144), cf. *khattīnai nāri* “Khattīnaa's wife” (ibidem); Khattīnaa occurs again in no. 299,9.11 (p. 147).

²⁵ Almuth Degener: *Khotanische Suffixe*. Alt- und Neu-Indische Studien 39. Stuttgart 1979 [rev.: P. O. Skjærvø, *Kratylos* 35. 1990, pp. 99–102; B. Tikkanen, *Studia Orientalia*, Helsinki 67. 1991, pp. 213–215; D. Weber, *ZDMG* 143. 1993, pp. 421–425; O. v. Hinüber, *IJ* 36. 1993, p. 372 foll.], pp. 83 § 10.B.14.3 and p. 86 on *budasamgāna*, cf. Emmerick: Donors, as note 21, p. 386 and for the Sanskrit evidence Jacob Wackernagel: *Altindische Grammatik*. Band II,2 Die Nominalsuffixe von Albert Debrunner. Göttingen 1954 [rev.: F. Edgerton, *JAOS* 75. 1955, pp. 55–66; P. Thieme, *GGA* 209. 1955, pp. 182–216 = Kleine Schriften. ²1984, pp. 661–695; M. Mayrhofer, *OLZ* 51. 1956, col. 5–15; K. Hoffmann, *ZDMG* 110. 1960, pp. 175–182 = Aufsätze zur Indoiranistik. 1973, pp. 130–137], p. 280 § 1164b, cf. Jeremy Rau: The Origin of Indic and Iranian Feminines in *-ānī*⁻^d. *JAOS* 127. 2007, pp. 57–66. — In Budarśa'nāmñā the suffix seems to be *-āñā-* rather, cf. Degener, as above, pp. 71–73 § 7.B.11–7.B.19. — Naming women after their husband (gamonym) is otherwise known (only?) from literary texts (Rigveda), cf. Rüdiger Schmitt, “Alt- und mittelindische Namen,” in: Ernst Eichler et alii (ed.): *Namenforschung / Name Studies / Les noms propres. Ein internationales Handbuch zur*

Next to the principal donor the closest relatives, mother, father (according to the Indian sequence as in *mātāpitarau*) and the husband are mentioned.

The following group comprises a couple of persons, among them an official, if *pharṣa* is to be understood with H. W. Bailey as “judge.” This, however, would result in a very short name of only two syllables, which is rather unlikely.²⁶ As no title is given for the deceased Jaraukula it seems better to understand Pharṣaja+ as a personal name. Although H. W. Bailey read the second name as *jaraukulīna* and took it to be Jaraukulī, the superscript above *-la-* seems to point to *jaraukulina* with a short *-i-*, the regular instrumental of Jaraukula.²⁷

As the first brother of Suviprabhā is introduced as *hīvī brātarā* “her own brother,” it is not entirely impossible that the preceding names may be the brothers of her husband. Moreover, both follow the name of the husband, just as later in this colophon the brothers and sisters of the daughter-in-law follow the name of Jalārjunas wife.

The gap in line 4 allows for about two names of deceased persons or perhaps of three or more of living persons. They could all be sisters or brothers of the husband (cf. Appendix I). Perhaps this group continues in the gap of line 5 with two deceased or three to four living sisters or brothers of the husband. With two male names extant and perhaps twice up to three names lost this group could comprise as many as eight persons, whoever they were.

The structure of the lines 5–7 is clear: Suviprabhā had at least two deceased brothers, Braṃgala(ka)²⁸ and Śkāṃca. The ending of the first name is not entirely clear, because *braṃgalaina* could be a late Khotanese instrumental of Braṃgala or rather of *braṃgalaa*, i.e. Braṃgalaka.²⁹ It is possible that the names of a third deceased or of two living brothers are lost in line 6.

The first sister of Suviprabhā, Santuṣṭi, is deceased, and so is probably the second person, most likely also a sister named Āśikā, although a male name cannot be ruled out, because *āśikā[na]* (masc.) is also a possible restoration. The gap following her (his) name could be neatly filled by *jsa cu parilo tsuā (tsue)*.

The children of Suviprabhā and Jalapūṇya are enumerated next as one group beginning with the daughters. The daughter Dūvakā is mentioned in the colophon to Parivarta XII as *duhitā (dūvaka)sya*, cf. Parivarta XV.³⁰ Therefore she was still alive and should be included

Onomastik / An International Handbook on Onomastics / Manuel international d'onomastique. Berlin 1995, pp. 645–657, § 2.4.4, p. 652. The names in colophons and documents show that this custom was a widely spread in ancient Khotan.

²⁶ Without referring to this colophon the word *pharṣa* is discussed by Ela Filippone, “Is the Judge a Questioning Man? Notes in the Margin of Khotanese *pharṣavata-*,” in: *Iranian Languages and Texts from Iran and Turan*. Ronald E. Emmerick Memorial Volume, ed. by Maria Macuch, Mauro Maggi & Werner Sundermann. Iranica Band 13, Wiesbaden 2007 [rev.: O. v. Hinüber, *IJ* 55. 2012, pp. 97–100], pp. 75–86.

²⁷ The *akṣara lī* looks different in the cursive script, cf. *Saka Documents*, as note 15 above, p. 111, no. 170, line 3 *salī* (plate 85d).

²⁸ Cf. the name Braṃgula, *Saka Documents* III, as note 15 above, no. 201,4 (p. 121), no. 297,3 (p. 147), no. 305,6 (p. 150), and of similar structure, Daṃgulaa no. 305,4 (p. 150).

²⁹ For the instrumental see R. E. Emmerick: *Saka Grammatical Studies*. London Oriental Series Volume 20. London 1968 [rev.: J. Gonda, *CAJ* 13. 1969, pp. 78 foll.; G. Morgenstierne, *BSOAS* 32. 1970, pp. 395–397; R. Schmitt, *Sprache* 17. 1971, pp. 50–60; H. Humbach *ZDMG* 121. 1971, pp. 394–396; M. J. Dresden, *IJ* 14. 1973, pp. 106–112; O. v. Hinüber, *OLZ* 68. 1973, col. 182–185], p. 257 § 10 (iii), 298 § 68 (iv).

³⁰ That Dūvakā is a female name is confirmed by *hamṣa hvārī dūvaki jsa* “together with the sister Dūvakā” in the colophon to the Jñānolkadhāraṇī donated by lady Tamaksana, Ernst Leumann: *Buddhistische Literatur*

in the colophon at the end as well, which is only possible here in line 7. Consequently the gap can be closed tentatively. All together there are three daughters, Dūvakā, Jalottamā and the deceased Śikṣamāṇā, who is consequently not mentioned in any Parivarta colophon, where only living members of the family are listed.

Two sons, Śparadatta and Jalārjuna, occur in the Parivarta colophons. Therefore, the name of the second son is lost in the colophon at the end in the first part of the gap in line 8, which can be filled with some confidence, while the second half remains open.

Nothing can be said about the identity of Buddhasaṃgha and Vinayā except that they were members of the larger family of Suviprabhā and Jalapuṇya.

The enumeration now proceeds with the relatives connected by marriage. Only the son Jalārjuna seems to have been married. His wife is described as Jalārjunānā as her mother-in-law is occasionally as Jalapuṇyānā. After the London fragment was discovered, it became clear that the daughter-in-law was deceased at the time of the donation. Therefore she cannot figure in any Parivarta colophon.

The long gap in line 9 prevents any safe conclusion, whose brothers Dattaka and Vikrama and whose sisters Dharmakā und Māṇḍakā are. The last person named is *phattañā[jsa or na]*, who may be a third sister Phattanā or, less likely, a brother Phattana, because either *jsa* (fem.) or *na* (masc.) can be inserted at the beginning of a long gap in line 10. Both these gaps in lines 9 and 10 would allow inserting perhaps about two or three names each of persons alive.

The names of the following persons are enumerated in the colophon at the end:

1. Lady Suviprabhā (Jalapuṇyānā), the principal donor
2. mother (of Suviprabhā) †
3. father (of Suviprabhā) †
4. husband Jalapuṇya
5. 2–3 names lost (line 4)
6. (Pharṣaja+; not clear) †
7. Jaraukula †
8. 2–3 names lost (line 5)
9. brother Braṃgala(ka) †
10. brother Śkāṃca †
11. 2–3 names lost (line 6)
12. sister Santuṣṭi †
13. sister (?) Āśikā (†?)
14. [daughter Dūvakā]
15. daughter Jalottamā
16. daughter Śikṣamāṇā †
17. son Śparadatta
18. [son Jalārjuna]
19. names lost? (line 8)
20. Buddhasaṃgha

21. Vinayā
22. son's wife (daughter-in-law) Jalārjunānā †
23. 2–3 names lost (line 9)
24. brother Dattaka
25. brother Vikrama
26. sister Dharmakā (†?)
27. sister Māṃḍakā (†?)
28. sister (?) Phattanā (†?)
29. 2–3 names lost (line 10)
30. friends (*mitra*)
32. family (*bāndhava*)
33. kinsmen (*jñāti*)

Therefore, besides the 23 names enumerated in the colophon (including the “anonymous” parents, the daughter-in-law and two reconstructed names), there may have been up to two or three names lost in each of the five or six lines 4, 5, 6, 9, 10 (and perhaps line 8) adding up to perhaps 12–18 persons missing. Therefore, a maximum of about 40 and a minimum of about 35 persons (among them at least 8 deceased persons) most likely all members of a joint family, were involved in the donation and in addition unspecified friends etc.³¹

Whether the inclusion of all beings in the merit made was the end of the colophon, or if other pious wishes followed as in the colophons of two manuscripts of the Jñānolkadharaṇī, one donated by lady Khilaha and the other by lady Tamaksana, is impossible to tell.³²

The family of Suviprabhā and Jalapuṇya can be reconstructed tentatively. A question mark is used in the following table, wherever it is impossible to determine the exact relation of a person to the family.

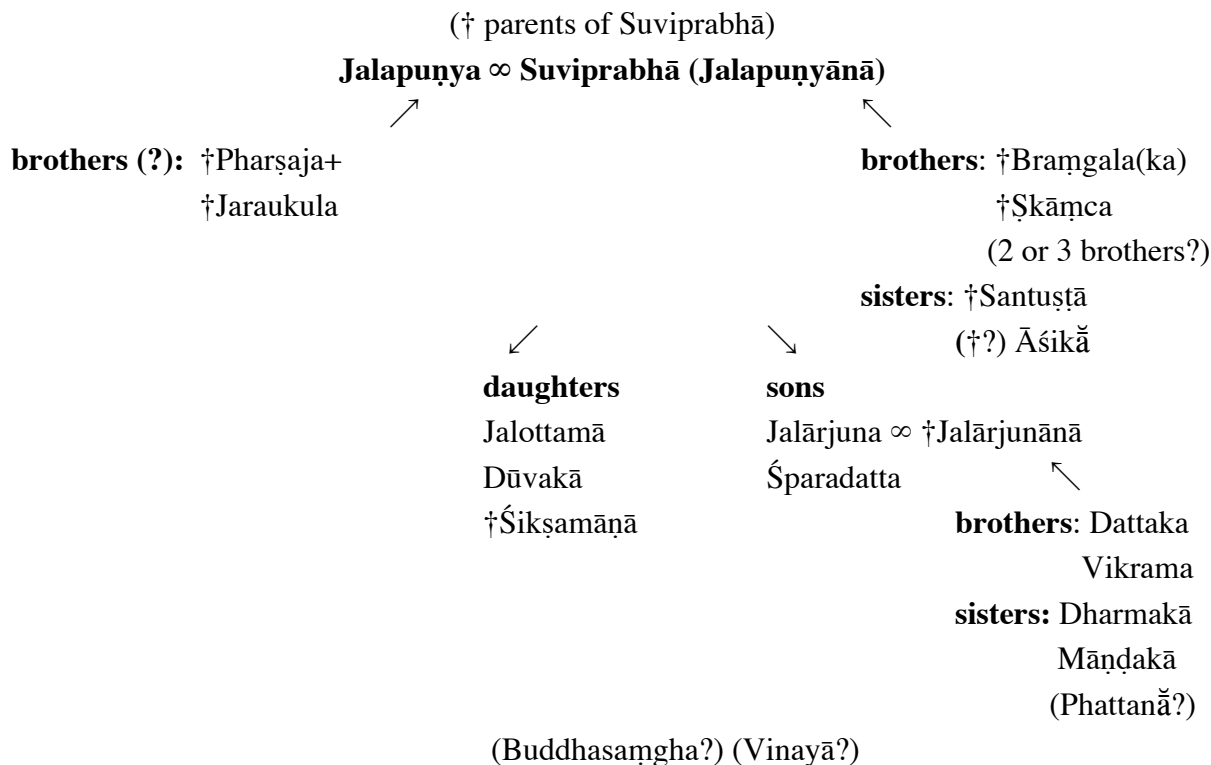
It makes sense that only living members of the family who were able to assist immediately in the donation are also mentioned in the Parivarta colophons. However, even though not all Parivarta colophons survive and although there are empty spaces provided at the end of all Parivartas in the second quarter of the text, which are not filled in, not all living persons were involved in the donation, but only the immediate family of Jalapuṇya and Suviprabhā (see Appendix I).

No children of the widowed son Jalārjuna seem to be mentioned, which may point to a childless marriage and an early demise of his wife. All brothers and sisters of Suviprabhā and both brothers of her husband seem to have died childless, perhaps unmarried and early. The only child of Suviprabhā that was certainly married is her son Jalārjuna.

The relation of Buddhasaṃgha and Vinayā to Suviprabhā's family remains obscure.

^{31.} Comparable numbers of donors are named in two colophons and one inscription from Gilgit, cf. *Palola Śāhis*, as note 19 above: I. 28 persons (including perhaps 6 deceased persons, p. 19) in no. 6 (pp. 17 foll.) *Aṣṭādaśasāhasrikā Prajñāpāramitā*; II. 43 persons (including 14 deceased persons, p. 83) in no. 41B (pp. 81 foll.) *Saddharmapuṇḍarīkasūtra* (cf. O. v. Hinüber, “The *Saddharmapuṇḍarīkasūtra* at Gilgit. Manuscripts, Worshippers and Artists,” *JOrSt* 22. 2012, pp. 52–67, particularly pp. 55 foll.); III. 33 persons (including perhaps 4 deceased persons, p. 36) in no. 12 (pp. 31 foll.), inscription on the pedestal of the bronze (year 82) of Jayamaṅgalavikramādityanandi.

^{32.} Nebenstücker, as note 30 above, pp. 163 foll. and with corrections *Saka Documents* III, as note 15 above, no. 2 (p. 24), folio 6,5.



The manuscript donated by Inkula (Intula):

The colophon at the very end of a second manuscript of the *Saddharmapuṇḍarīkasūtra* copied at Khotan is lost.³³ However, some information on the donor(s) is preserved in the extant colophons to the Parivartas V, VI, VII, and X.

COLOPHON AT THE END OF PARIVARTA V, folio 206a [not 240 as in *Pamjatniki*], lines 2–5

SI P/11 (SIS 1939, inv. 1939), FE p. 963, *Pamjatniki*, p. 133:

... nirvā/3/ṇam amṛtaṃ śivaṃ // 37 saddharmapuṇḍarīke mahāvaitulya/4/sūtraratne
oṣadhiparivarto nāma pañcamaḥ samāptaḥ 5 // pratha/5/maś caturbhāgaḥ // intulasya //
atha khalu bhagavān

Below the name *intulasya* written in formal script there is a remark in cursive script on the lower margin of the folio:

ttū parivarttā inkulā parste pṭḍe “Inkula had this Parivarta written.”

Only in this colophon in formal script the name is clearly written Intula, while elsewhere Inkula seems to prevail.³⁴

The center of this folio is decorated by a slightly damaged circular miniature painting

³³ The fragments are edited with facsimiles in Grigorij Maksimovič Bongard-Levin & M. I. Vorob'ëva-Desjatovskaja: *Pamjatniki indijskoj pis'mennosti iz Central'noj Azii*. Izdanie tekstov, issledovanie i kommentarij. Vypusk 1. Pamjatniki pis'mennosti Vostoka LXXIII,1 = Bibliotheca Buddhica XXXIII. Moscow 1985 [rev.: J. W. de Jong, *IJJ* 30. 1987, pp. 215–221; D. Seyfort Ruegg, *BSOAS* 51. 1988, pp. 576–578; L. Sander, *OLZ* 84. 1989, col. 92–97] and again as a facsimile in FE, see the survey in Appendix II.

³⁴ The form Inkula, which is also suggested by Bongard-Levin & Vorob'ëva-Desjatovskaja: *Pamjatniki*, is preferred by L. Sander, “Auftraggeber,” as note 4 above, p. 539. It is remarkable that this name is written *inkula* instead of **imkula* thus avoiding a dental -n- before a guttural if *inkula* is the correct form.

showing a teaching Buddha flanked by two monks on either side (figure 2). The grey hair of those two sitting in front obviously indicates *sthaviras* in contrast to the younger monks with black hair. There does not seem to be any immediate connection between text and image. Parivarta V is addressed to Mahākāśyapa and other *sthaviras* and Parivarta VI Śrāvaka-vyākaraṇaparivarta continues the discourse on Mahākāśyapa.

COLOPHON AT THE END OF PARIVARTA VI, folio 146b, lines 1–2

SI P/12+13 (SIS 1940, inv. 1940), FE p. 968, *Pamjatniki*, p. 103:

/1/ ca caryā [śr]ṇoṭha (10) // saddharmapuṇḍar[ī]k[e mahāvaitul]y[asūtraratne śrāvaka-vyākaraṇaparivarto] /2/ nāma ṣaṣṭaḥ samāptaḥ 6 // de(ya)dharm(o) [yaṃ dā]na(pa)ti inkulasya • // bhū[tapū](rva bhikṣa)/3/vo ...

Below the last line there is a remark in cursive script on the lower margin of the folio:³⁵

// ttū [... pari](var)[ttā] i[nku]lā parste pīḍā p[ū]rakā vi.āla(k)ā dastina c[u] par[i]lo tse

“Inkula had this ... Parivarta written for the benefit of his son Vi.ālaka, who has gone to the world beyond.”

The length of the gap indicates that a word is lost between *ttū* and *parivarttā*, perhaps a short form of the Parivarta title. The second *akṣara* of the name of the deceased son is a damaged ligature, which so far resisted reading. The word *dastina* occurs also elsewhere in colophons: ... *pyarā dastāna sulāśā ce parilo tsve. hvari dastāna* ... “for the benefit of (my) father Sulāśa, who has gone to the world beyond, for the benefit of (my) sister ...” (R. E. Emmerick).³⁶

The folio is decorated by a slightly damaged circular miniature painting similar to the one found between Parivarta V/VI and VII/VIII. Here, however, all four monks are drawn in a uniform way (figure 3).

COLOPHON AT THE END OF PARIVARTA VII, folio 198b, line 2–3

SI P/7 (SIS 1933, inv. 1933), FE p. 804, *Pamjatniki*, p. 134:

... nirvṛtīyānam upanenti sarve 50 // saddharma[puṇḍarīke mahāvaitulyasūtra/3/ratne pūrvayogaparivarto nā]ma samāptaḥ {image} atha khalvāyusmā[n pūrṇo maitrāyaṇī-putro ...

Below the last line there is a remark in cursive script on the lower margin of the folio:

inkula pars[t]ā pīḍā.

“Inkula had (this) written.”

The folio is decorated by a slightly damaged circular miniature painting similar to the one found between Parivarta V/VI and VI/VII. Only two monks are shown sitting to the right side of the teaching Buddha (figure 4).

³⁵. It is my pleasure to thank P. O. Skjærvø, Harvard University, for deciphering part of this Khotanese colophon.

³⁶. Emmerick & Vorob’eva-Desjatovskaja: *Saka Documents*. Text Volume III, as note 15 above, no. 393, p. 232, where the word *dastāna* is discussed, cf. also the fragmentary colophon in a manuscript of the Book of Zambasta no. 39, p. 70 *jdānava suhadattā par[st]e [pīḍe ...] dastāna u pūrā c[u] parilo tsue* and the colophon to Tamaksanā’s Jñānolkadhāraṇī manuscript ... *merā dastāna mājṣei’ mahāttuñā cu parālo tsuā*, Nebenstücke, as note 30 above, p. 164.

COLOPHON AT THE END OF PARIVARTA X, folio 287b, lines 2–4

SI P/10 (SIS 1937, inv. 1937), FE p. 854, *Pamjatniki*, p. 103:

... *gaṃgāvālikāḥ 21 // saddharmapuṇḍarīke mahāvaitu/3/lyasūtrarātne dharmabhāṇaka-parivarto nāma daśama samāptaḥ 10 dvitīyaś caturbhāgaḥ 2 deyadharmau yaṃ dānapati inkulasya /4/ atha khalu ...*

The folio is decorated by a slightly damaged circular miniature painting showing the appearance of the Buddha Prabhūtaratna in a *stūpa* and the Buddha Śākyamuni sitting to the left side of this *stūpa*, while two laymen are shown to its right side. One of them, most likely the person in the background, should be the donor Inkula wearing a heavy hat. The identity of the second slightly smaller person in the foreground is difficult to guess. The headdress is different and looks like a diadem. Perhaps this is the wife of Inkula. However, because only four ends of Parivartas are preserved, nothing can be known about other persons that could have been mentioned in various colophons. The only person to be ruled out is Inkula's deceased son. From this evidence it is clear that at least three persons were included in this act of merit making: Inkula, his wife (?), and his (or their) deceased son Vi.ālaka.

The image clearly refers to the subsequent chapter XI *Stūpasamdarśanaparivarta* (figure 5).³⁷

Because of the miniatures inserted at the beginning of various Parivartas, this is a particularly rich donation.

The manuscript donated by Ilānta:

COLOPHON AT THE END OF PARIVARTA XXI, folio 166a, lines 9–10

SI L/1 (SIS 3330, inv. 3354), FE p. 999, *Pamjatniki*, p. 159 (folio 166 only; extant folios: folios 40 [Kern 105,10–107,9], 166 [Kern 402,14–405,1], 1 fragment without pagination [Kern 16,5–18,8] (figure 6):

... *saparivārayā rakṣitavyaṃ (i)[masmiṃ khalu punar dhāraṇi]/9/parivartte nirdi[śya]-māne aṣṭāṣaṣṭinā[m] prāṇasahasrāṇāṇaṃ anutpattikadharmakṣāntipratilā[bh]o babhūva: saddharmapau[ṇḍarīke dharmaparyāye] /10/ dhāraṇipari[vartta nām]aikaviṃśatimaḥ samāptaḥ 21 || i(lā)ntasya deyadharmā ||* (the rest of the line is lost)

The second *akṣara* of the name Ilānta is not entirely clear, because there may be faintly visible traces of script below *lā* which might point to a subscript *-va-*.

The Jalapunya/Suviprabhā Manuscript counts the Dharaṇīparivarta as the 22nd chapter because it contains the Devadattaparivarta as a separate Parivarta XII and not as the second part of XI. Stūpasamdarśanaparivarta as the Gilgit/Nepalese version does. Therefore, Ilānta's manuscript either does not have the Devadattaparivarta as the Farhād-Bēg manuscript or, perhaps less likely, follows the text division of the Gilgit/Nepalese tradition with the Dharaṇīparivarta being counted as chapter XXI.³⁸

^{37.} A corresponding image drawn on a rock was discovered at Hodur (North Pakistan) a few years ago: O. v. Hinüber, "The *Saddharmapuṇḍarīkasūtra* at Gilgit," as note 31 above, p. 60.

^{38.} Cf. Heinz Bechert: *Über die Marburger Fragmente des Saddharmapuṇḍarīka*. Nachrichten der Akademie der Wissenschaften in Göttingen, I. Philologisch-historische Klasse, Jahrgang 1972, Nr. 1 [rev.: C. Vogel,

Appendix I

The Parivarta-Colophons of the Jalapuṇya/Suviprabhā Manuscript

The following table shows the state of preservation of the colophons at the end of the introduction and of the individual Parivartas. The symbol ⊕ is used to mark space covered by the circle at the end of a Parivarta. There is only one circle interrupting the text of several lines in the manuscript.

The first two folios of the Jalapuṇya/Suviprabhā manuscript are not contained in the facsimile edition, although they are also preserved in St. Petersburg. They are edited with facsimile and translation by R. E. Emmerick.³⁹ Folio 1 begins with *siddham*, which is written in exactly the same ornamental way as the *siddham* at the beginning of the text itself on folio 6b4 with the superscript *-i* forming a semicircle in front and touching the bottom of the *akṣara*.

The only person named in this introduction is Jalapuṇya. After invoking all Buddhas and the *Saddharmapuṇḍarīkasūtra* (*ttū namau saddharmapuṇḍārī dā*, 1b3, cf. note 21 above), he pronounces the wish to be reborn at the time of Maitreya together with his parents and his wife (*namau āryā mātrai gyastā balysā panamāte avaśśā aysā jalapuñā vara hīsīñā haṃtsa merijsa haṃsta pyarāna haṃtsa nerā jsa*, 2a1–2) “... the venerable Ārya Maitreya, the Buddha, will arise,⁴⁰ surely, I, Jalapuṇya, wish to come there together with (my) mother and (my) father (and) together with (my) wife” (after R. E. Emmerick). Then Jalapuṇya continues “together with (my) sisters, together with (my) brothers,⁴¹ together with all (my) sons, and together with all (my) daughters, together with all (my) relatives, together with all (my)

ZDMG 125. 1975, pp. 445–448; Jacques May, *III* 17. 1975, pp. 270–273], p. 15. The end of Parivarta XI Stūpasamdarśana- and the beginning of Parivarta XII Utsāhparivarta are preserved in the Farhād-Bēg Manuscript: Hirofumi Toda: *Saddharmapuṇḍarīkasūtra. Central Asian Manuscripts. Romanized Texts, Edited With an Introduction, Tables and Indices*. Tokushima 1981(reprinted 1983) [rev.: O. v. Hinüber, *III* 28. 1985, pp. 137–139], pp. 233 foll. The pagination of this manuscript begins with folio 1 at the beginning of Parivarta XI Stūpasamdarśanaparivarta, because this is, at the same time, the beginning of the second “quarter” (*caturbhāga*). — A facsimile of folios 5–10 is given together with a new transcription by S. Karashima, “The *Saddharmapuṇḍarīkasūtra* Manuscript from Farhād Bēg in the Stein Collection (I),” in: Seishi Karashima & Klaus Wille: *Buddhist Manuscripts from Central Asia. The British Library Sanskrit Fragments*, Volume I. Tokyo 2006 [rev.: R. Salomon, *JAOS* 128. 2008, p. 809; Chen Ming, *Journal of the Dunhuang and Turfan Studies* 10. 2007, pp. 421–426 (in Chinese)], pp. 155–172, plates 95–100.

³⁹ Emmerick & Vorob’eva-Desjatovskaja: *Saka Documents* VII, as note 15 above, plates 49a, 50a,b and Emmerick & Vorob’eva-Desjatovskaja: *Saka Documents*. Text Volume III, as note 15 above, nos. 37, 38, pp. 68 foll., cf. also O. v. Hinüber, “Pious family” (*JOrSt* 24), as note 2 above, pp. 146 foll.

⁴⁰ The conjunctive is used to express the future tense: Leonard Georgievich Gercenberg: *Chotano-sakskij jazyk. Jazyki Azii i Afriki*. Moscow 1965 [rev.: Manu Leumann, *Kratylos* 12. 1967, pp. 94 foll.] § 127.2, p. 123.

⁴¹ This sequence is the same as in the colophon of the Jñānolkadhāraṇī donated by Khilaha, cf. note 32 above. In the only Bactrian colophon of an unknown Buddhist text the sequence is mother, father, daughters, sons, sisters, brothers and deceased relatives (παράλωγο-συγο): Nicolas Sims-Williams: *Bactrian Documents from Northern Afghanistan II: Letters and Buddhist Texts*. Studies in the Khalili Collection Vol. III = Corpus Inscriptionum Iranicarum Part II Inscriptions of the Seleucid and Parthian Periods and of Eastern Iran and Central Asia. Vol. III: Bactrian. London 2007 [rev.: D. Weber, *Kratylos* 55. 2010, pp. 228–231], p. 176 foll., cf. N. Sims-Williams in Jens Braarvig (ed.): *Manuscripts in the Schøyen Collection I. Buddhist Manuscripts* Vol. I. Oslo 2000 [rev.: D. Boucher, *III* 45. 2002, pp. 245–249; D. Seyfort Ruegg, *BSOAS* 65. 2002, pp. 181–191], p. 275–277.

kinsfolk” (after R. E. Emmerick) (*haṁṣa hvaryau haṁṣa brātaryau haṁṣa biśyau pūryau u haṁṣa biśyau dvaryau haṁṣa biśyau ysanyau haṁṣa biśyau busvāryau jsa*, 2a2–3). The names of some of these family members occur in the colophon at the end or in various Parivarta colophons such as the name of his wife, Suviprabhā. The unspecified names Pharṣaja+ and Jaraukula mentioned in Suviprabhā’s colophon are most likely brothers of Jalapuṇya, once colophon and “preface” are compared. If so, the names of his sisters were mentioned in the gap in line 4 of the colophon. The daughters and sons are enumerated in this sequence in Suviprabhā’s colophon, after she had referred to her brothers and sisters. Thus the preface of Jalapuṇya corresponds to the colophon of Suviprabhā and consequently, both elucidate each other to a certain extent. It becomes clear from both these texts that this manuscript was a joint donation by two principal donors, the married couple Jalapuṇya and Suviprabhā (Jalapuṇyānā).

01. At the end of the introductory Stotra, which follows the Khotanese preface, the author of these twenty verses is named (4b4):

Saddharmapuṇḍarikamahāyānasūtrārājastotraṃ kṛtir ācārya-**Rāhulabhadrrasya**

02. At the end of the introduction (6b2–4):

namaḥ sarvajñāya ⊕ nama āryasamantabhadrāya bodhisatvāya mahāsatvāya || ayaṃ **de⊕yadharmam dānapati Jalapuṇasya** siddham namaḥ sarvabuddhabo⊕dhisatvebhyaḥ || evaṃ mayā śrutam ... (Beginning of the text of the *sūtra*)

I. Parivarta (36a1)

... samāpta 1 || ayaṃ **deyadharmam dānapati Jalapuṇasya** ⊕ atha khalu ...

II. Parivarta (64a6 foll.)

.... samāptaḥ 2 || miṣjei’ **jalapuṇāṃna** parstā pīḍi saha **jalārrjunasya** ⊕ atha khalu ...

III. Parivarta (101b5 foll.):

... samāpta 3 || deyadharmo yaṃ dānapati **Suviprabhasya** || ⊕ atha khalv āyusmān ...

IV. Parivarta (121a5):

... ⊕ samāptaḥ 4 deyadharmau yaṃ **jalottamasya** || atha khalv ...

V. Parivarta (140a6):

... samāptaḥ 5 || *prathamacaturbhāga*⊕*ḥ samāptaḥ* || 1 ttū namau saddharmapuṇḍarī miṣjei’ **jalapuṇāna** parstā pīḍi. haṁṣa pūri **śparadattina** || atha khalv ...

The figure “1” refers to the end of the first quarter of the text (see below). No donor is mentioned at the end of the Parivartas of the second quarter of the text:

VI. Parivarta (150a5):

... samāptaḥ || 6 || ⊕ (empty space after the circle up to the end of the line, ca. 14 *akṣaras*)

VII. Parivarta (189b4):

... samāpta ⊕ (no figure; empty space after the circle up to the end of line 3 and the first part of line 4, ca. 13 *akṣaras*)

VIII. Parivarta (203a7):

... samāptaḥ (no figure; empty space up to the end of the last line of 203a, ca. 7 *akṣaras*; circle in the middle of 203b, not at the end of the Parivarta; folio 203b1 begins: *atha khalu* ...)

puṇḍarīkasūtra. Kashgar Manuscript, *as note 1 above*. The first line of 331a is almost completely lost. The circle in the centre of the folio covers lines 2–6.

XVIII. Parivarta (340b3):

... aṣṭādaśamaḥ ⊕ samāptaḥ || deyadharmasū/340b4/**viprabhasya** saha putrā

jalārrjunasya ⊕ atha khalu ...

(There is no figure)

XIX. Parivarta (360b3):

... samāptaḥ 19 ⊕ tṛtīyaś caturbhāgaḥ samāpta || /360a4/ ayaṁ deyadharmasū

suviprabhasya : ⊕ atha khalu ...

XX. Parivarta (371b6):

371b5]varto nāma /371b6 / + + ...

(The text of the colophon is lost.)

In Saddharmapuṇḍarīkasūtra. Kashgar Manuscript, as note 1 above, this folio is found on p. 362 numbered folio 257 by mistake.

XXI. Parivarta (380b1):

... samāpta 21 deyadharmasū yaṁ dānapati / 380b2/ **jalapuñasya** saha putrā

jalārrjunasya. ⊕ atha khalu ...

The end of Parivarta XXI is preserved in the St. Petersburg and Stein Collections and therefore only the left half of the folio is included in the facsimile edition. A facsimile of the right half is available in the facsimile edition Saddharmapuṇḍarīkasūtra. Kashgar Manuscript, as note 1 above.

XXII. Parivarta (387a7):

+ **jalapuñasya** saha **suvipra[bha...]**

(The text at the end of this Parivarta and the beginning of the next of the Parivarta is lost.)

XXIII. Parivarta (407b1):

2]3 || deyadharmasū **suviprabhasya**

(Most likely, the complete colophon is extant at the end of line 1. The beginning of line 2 is lost.)

XXIV. Parivarta (421a1):

caturviṁśa]timaḥ samāptaḥ 24 deyadharmasū yaṁ /421a2/ [+ + + + + + + + + + + + + + + +] sya ⊕ atha khalu ...

XXV. Parivarta (432b1f.):

... samāpta. **jalapuñasya** [

(Most likely, the complete colophon is extant at the end of line 1. Although the beginning of line 2 is lost, the length of the gap seems to match only the number of *akṣaras* required at the beginning of Parivarta XXVI without leaving any room for a continuation of the colophon. There is no figure. The circle is inserted in lines 2–6.)

XXVI. Parivarta (445a4):

]samāptaḥ deya[

(There is neither figure nor any trace of a circle, because only these very few *akṣaras* of the colophon are preserved on a tiny fragment.)

XXVII. Parivarta (455b7):

... samāptaḥ ⊕ || atha khalu ...

(There is neither figure nor colophon.)

XXVIII. Parivarta (459a6):

(This colophon at the end of the text is discussed in detail above.)

The colophons show that the text is divided into four quarters in the same way as the Inkula and the Farhād Bēg manuscripts are with the first two quarters comprising 5 and the last two quarters 9 Parivartas each, and with Parivartas 1 & 3 and 2 & 4 being approximately of the same length in terms of folios. This method of text division does not seem to be attested elsewhere so far.⁴²

1st quarter: 5 Parivartas (I–V) (folios 7–140 = 133 folios),

2nd quarter: 5 Parivartas (VI–X) (folios 140–226 = 86),

3rd quarter: 9 Parivartas (XI–XIX) (folios 226–360 = 134 folios),

4th quarter: 9 Parivartas (XX–XXVIII) (folios 361–458 = 97 folios).

As the occasionally stretched (95b, 122b⁴³ etc.) or compressed *akṣaras* (107b, 159b etc.) at the end of the last line of some folios suggest, the copyist seems to have had before him a manuscript divided in the same way and, therefore, tried to reproduce the copy folio by folio.⁴⁴

Not all of the 28 Parivartas are furnished with a colophon: There is no colophon at the end of Parivartas XIII and XXVII. Moreover, the colophons of the Parivartas XX, XXIV and XXVI are completely lost and those of Parivartas XII and XXII are damaged. Strangely, there are no colophons at all in the second quarter and at the end of Parivarta X, the first chapter of the third quarter in spite of the fact that there are empty spaces, where names could have been filled in. It is still more puzzling that these spaces are not of equal length but seem to be tailored to accommodate a certain number of *akṣaras* fixed before creating these spaces.

Only three colophons are completely lost with no traces of names left. Therefore, it is unlikely that all names of living persons mentioned in Suviprabhā's colophon were originally repeated in the Parivarta colophons as immediate participants of the donation. Six persons are mentioned by name: Jalapuṇya (7 times), Suviprabhā (9 or 10 times), son Jalārjuna (4 times), daughter Jalottamā (3 times), son Śparadatta (twice) and daughter Dūvakā (twice). This is the complete immediate family of Jalapuṇya and Suviprabhā, which is united in the colophon to Parivarta XV. Consequently, this *Saddharmapuṇḍarīkasūtra* manuscript was donated jointly by all members of the immediate family while the merit was transferred to more distant or deceased relatives, who are enumerated by name, and to the anonymous friends and members of the household.

At the same time Suviprabhā's colophon allows a rare glimpse of the size of a family in 8th or 9th century Central Asia⁴⁵, because obviously the complete family is included. The

⁴². No example is quoted in Louis Renou: *Les divisions dans les textes sanskrits. III* 1. 1957, pp. 1–32.

⁴³. If the scribe had not left out a word which is added written by a different hand below the last line the text would have fit perfectly into this line.

⁴⁴. The same conclusion can be drawn when the scribe of Inkula's manuscript stretches (folios 296, 297, FE pp. 859, 861) or compresses (folio 299, FE p. 865) the script at the end of a folio.

⁴⁵. This date is given following to M. Maggi, cf. O.v.Hinüber, "Pious Family" (*JOrSt* 24), as note 2 above, p. 137 with note 26.

couple Jalapuṇya and Suviprabhā originally had five children, of whom one daughter had died. Only the probably eldest son Jalārjuna was married. For in the Parivarta colophons he is mentioned first (Parivarta II), followed by daughter Jalottamā (Parivarta IV), by son Śparadatta (Parivarta V) and daughter Dūvakā (Parivarta XII). Because the sequence of names is exactly the same in the colophon to Parivarta XV, the children are most likely enumerated according to their age.

It is interesting to note that the names of the presumably eldest children, Jala-arjuna and Jala-uttamā are Indian and derived from the name of their father Jala-puṇya.

Only the eldest son was married, and his wife seems to have died early and childless. Three children seem to have been still unmarried. Therefore, it is a likely guess that Jalārjuna may have been about twenty years of age at the time of the donation and Jalapuṇya and Suviprabhā were married for a corresponding period and perhaps 35 to 40 years of age.

Similarly, an image from the Adhālaka Cetiya at Kanaganahalli presents a family with four men and their wives in 3rd century Śātavāhana India,⁴⁶ though much less information can be drawn from this evidence. One couple should be the donor and head of the “Toḍa family” together with his wife, most likely the layman on the upper panel sitting in front with a *bhṛṅgāra* before him and the laywoman on the lower panel facing a group of three women. The remaining three men and three women could be either, brothers and sisters of the donors, or married couples, their brothers with their wives or sisters with their husbands etc. The latter, married couples, is perhaps more likely given the equal number of men and women. Either, these four couples had altogether five children, two boys and three girls among them a young grown up woman, or all five children were offspring of the couple that made the donation etc. Because of the size of the children shown, the couple(s) probably were still young at the time of the donation. The inscription, which mentions only the donation by the “Toḍa family” as such, neither tells us anything about the names of the individual persons and thus leaves open many possible relationships, nor anything about deceased family members.⁴⁷

The number of the members of the families mentioned here is: Jalapuṇya’s family with the parents and five children, Suviprabhā’s family with up to five brothers and two sisters of Suviprabhā, who were perhaps all deceased at the time of the donation, the family of the anonymous wife of Jalārjuna with two brothers and three sisters, and the Toḍa family with up to four couples and altogether only five children.

Thus colophons and images can be used, if only rarely and at the smallest scale, as sources on “demography.” However, as otherwise next to nothing is known about families, even this scanty information is welcome.

⁴⁶ O. v. Hinüber with M. Nakanishi, *Kanaganahalli Inscriptions*. ARIRIAB XVII. Supplement. Tokyo 2014, p. 67, no. II.4.23.

⁴⁷ Finally, it is also conceivable, but not very likely that a couple is shown with their three grown up sons or daughters together with wives or husbands and with their grand-children.

Appendix II
Table of content of
Saddharmapuṇḍarīkasūtram.

Sanskrit Lotus Sutra Manuscripts from the Institute of Oriental Manuscripts of the Russian Academy of Sciences (SI p/5, etc.). Facsimile Edition [Lotus Sutra Manuscript Series 13].

SI P/5 (SI 1925/1927), pp. 1–802; Khotan [Kashgar] Manuscript; Jalapuṇya/Suviprabhā Manuscript

This manuscript is also published as a black and white facsimile in *Saddharma-Puṇḍarīka-Sūtra. Kashgar Manuscript*. 1977 (see note 1 above).

The following fragmentary manuscripts are published in *Pamjatniki indijskoj pis'mennosti iz Central'noj Azii*. 1985 (see note 33 above) with the exception of those folios enclosed in square brackets []:

SI P/7 (SIS 1933, inv. 1933), pp. 803–804; *Pamjatniki*, pp. 133–136; no. 55; Inkula manuscript

SI P/8 (SIS 1934, inv. 1934), pp. 805–810; *Pamjatniki*, pp. 137–139; no. 56–58

SI P/9 (SIS 1935, inv. 1935), pp. 811–850; *Pamjatniki*, pp. 140–149; no. 59–77

SI P/10 (SIS 1937, inv. 1937), pp. 851–916; *Pamjatniki*, pp. 103–123; no. 2–33; Inkula manuscript

SI P/11 (SIS 1939, inv. 1939), pp. 917–926; *Pamjatniki*, pp. 150–153; no. 78–82

SI P/11 (SIS 1939, inv. 1939), pp. 927–966; *Pamjatniki*, pp. 124–133; no. 34–54; Inkula manuscript

SI P/12+13 (SIS 1940, inv. 1940), pp. 967–968; *Pamjatniki*, pp. 102–103; no. 1; Inkula manuscript

[SI P/20 (SIS 1941, inv. 1941), pp. 969–972]

[SIS 2077 (inv. 2077), pp. 973–974]

[SI P/67,3d,v,g,a,b (SIS 2093, inv. 2093, fr. 4,5,3,N 90,N 91), pp. 975–984]

[SI P/67,8a,b (SIS 2098, inv. 2098, fr.1,2), pp. 985–988]

[SI P/68 (SIS 3013, inv. 3013), pp. 989–990]; cf. *ARIRIAB X*. 2007, p. 58 with plate

[SI P/79,1,2 (SIS 3030, inv. 3030), pp. 991–994]

SI P/90b1,a (SIS 3044, inv. 3044), pp. 995–998; *Pamjatniki*, pp. 154–158; no. 83–84

SI L/1 (SIS 3330, inv. 3354), pp. 999–1000; *Pamjatniki*, pp. 159–160; no. 85; Ilānta manuscript

[SI P/151 (SI 3693, inv. 3749), pp. 1001–1002]

[SI P/151 (SI 3694, inv. 3750), pp. 1003–1004]

Fig. 1a: End of the text of the Parivarta XXVIII, Folio 459a (IOL Khot 158/3B + SI P/5; SI 1925/1927 [= FE, p. 799])

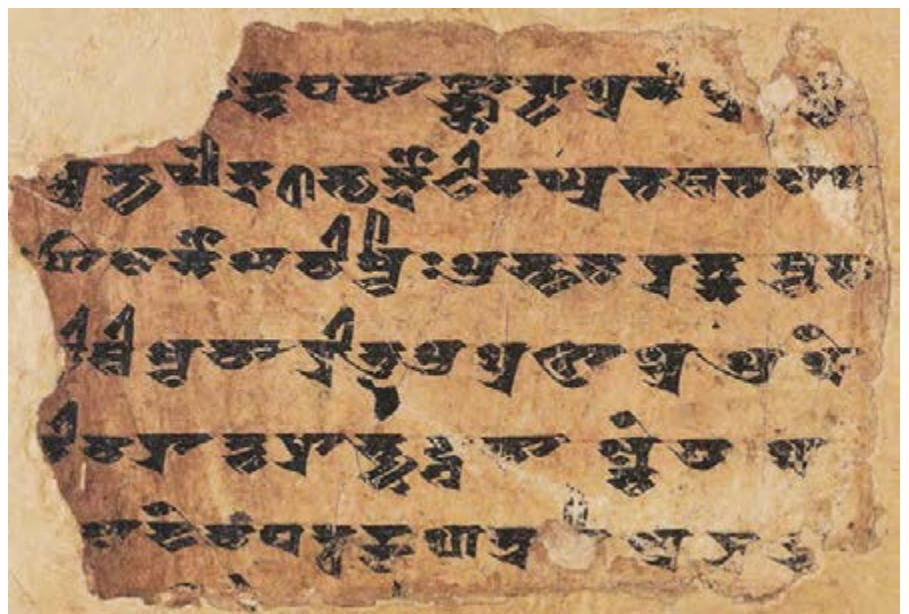
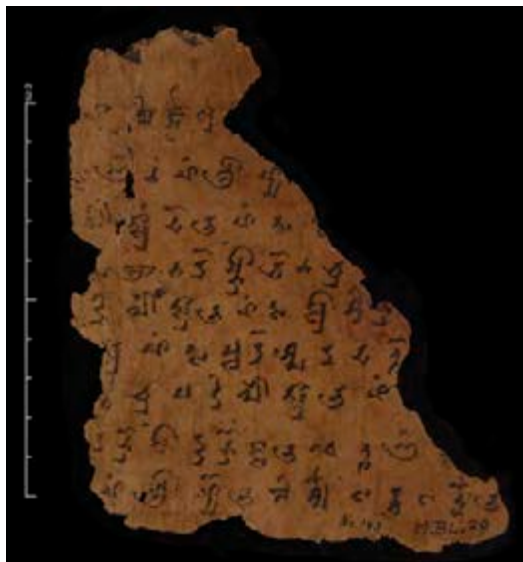


Fig. 1b: Folio 459b (IOL Khot 158/3A + SI P/5; SI 1925/1927 [= FE, p. 800]): Suviprabhā's colophon



Photos reproduced by courtesy of the British Library Board (IOL Khot 158/3) and the Institute of Oriental Manuscripts of the Russian Academy of Sciences (SI P/5; SI 1925/1927).

PLATE 19

Fig. 2: End of Parivarta V, Folio 206a (SI P/11, 20
SIS 1939 [20]) [= FE p. 963]: Inkula's colophon

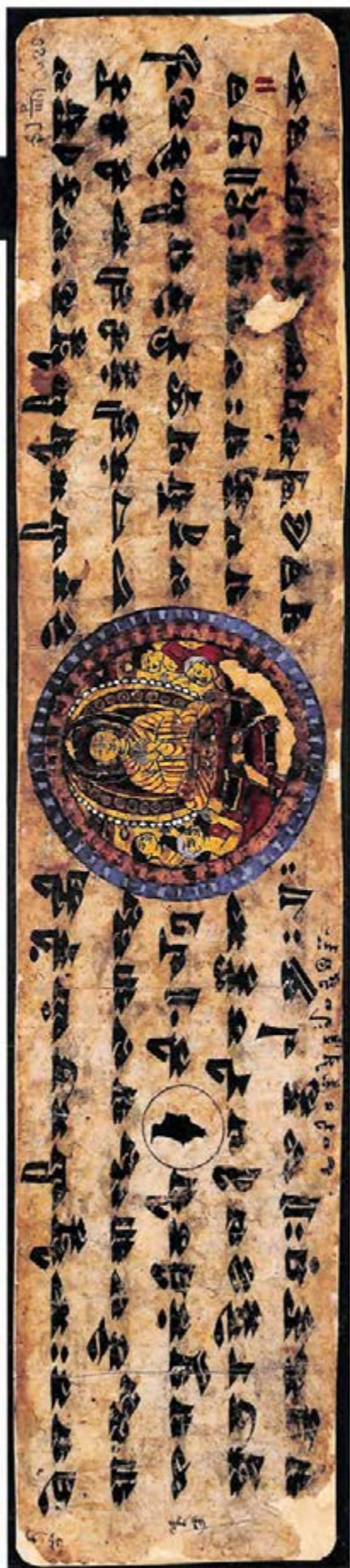


Fig. 3: End of Parivarta VI, Folio 146b (SI P/12+13;
SIS 1940) [= FE p. 968]: Inkula's colophon



Fig. 4: End of Parivarta VII, Folio 198b (SI P/7; SIS 1933) [= FE p. 804]: Inkula's colophon

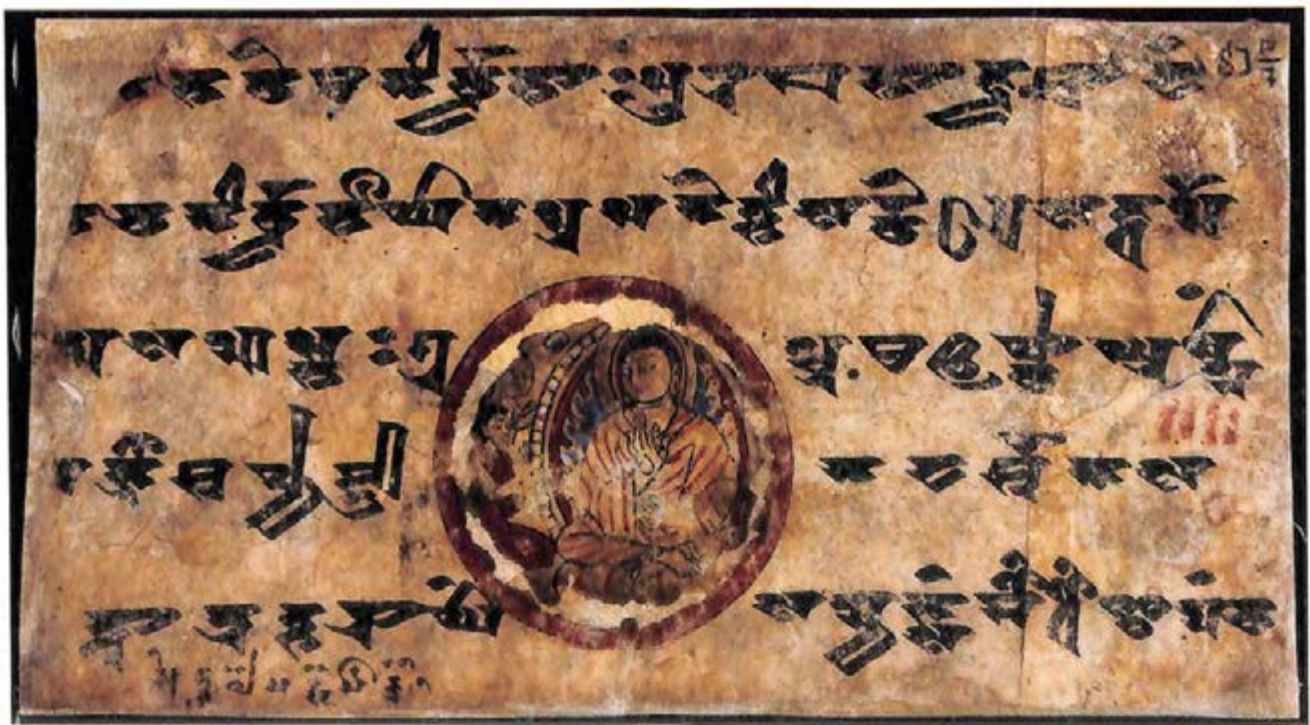


Fig. 5: End of Parivarta X, Folio 287b (SI P/10; SIS 1937) [= FE p. 854]: Inkula's colophon

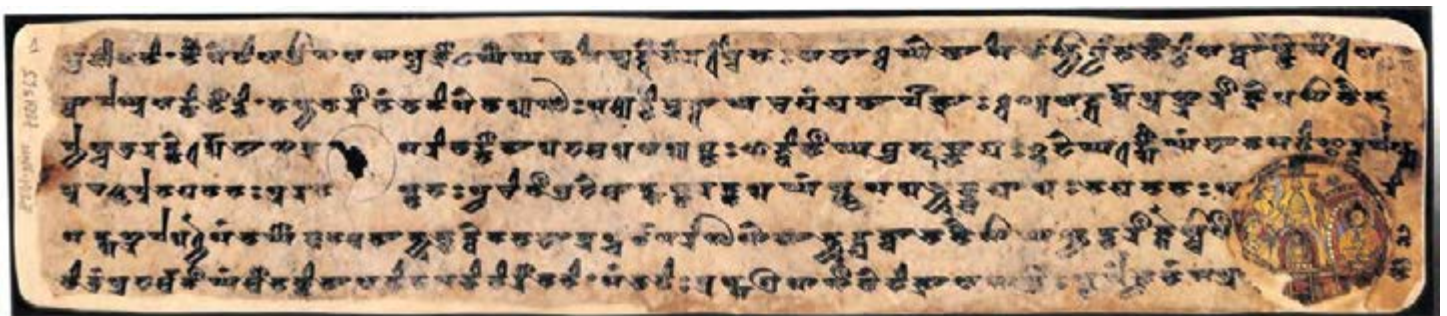


Fig. 6: End of Partivarta X, Folio 166a (SI L/1; SIS 3330) [= FE p. 999]: Ilānta's colophon

